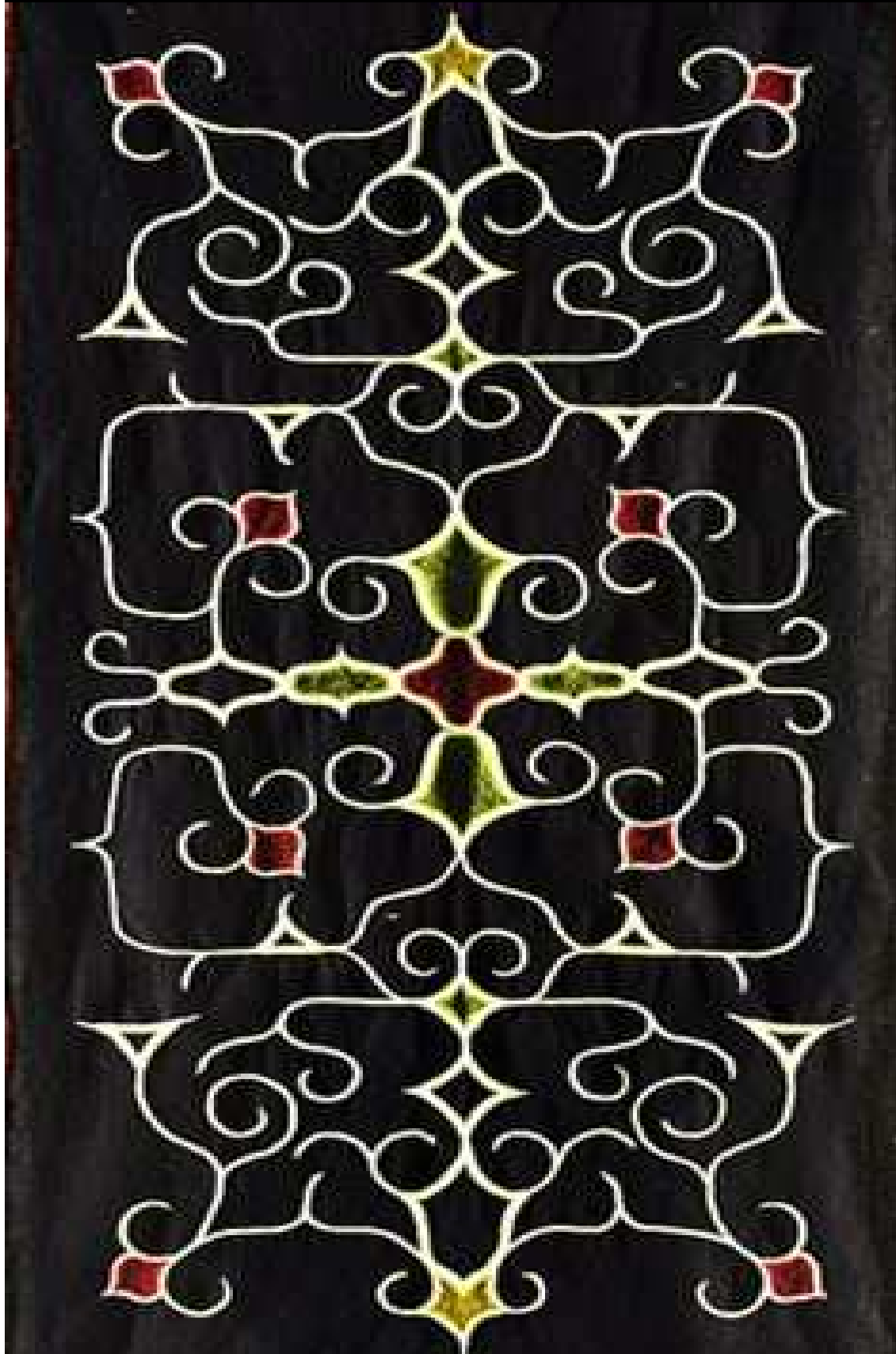


la Isla del Viento

Sinfonía Visual CCCLIII



Makiko
Ui

宇井眞紀子





www.nglondonstore.co.uk

27 JULY TO 27 AUGUST

Ainu, Portrait of the Wind MAKIKO UI

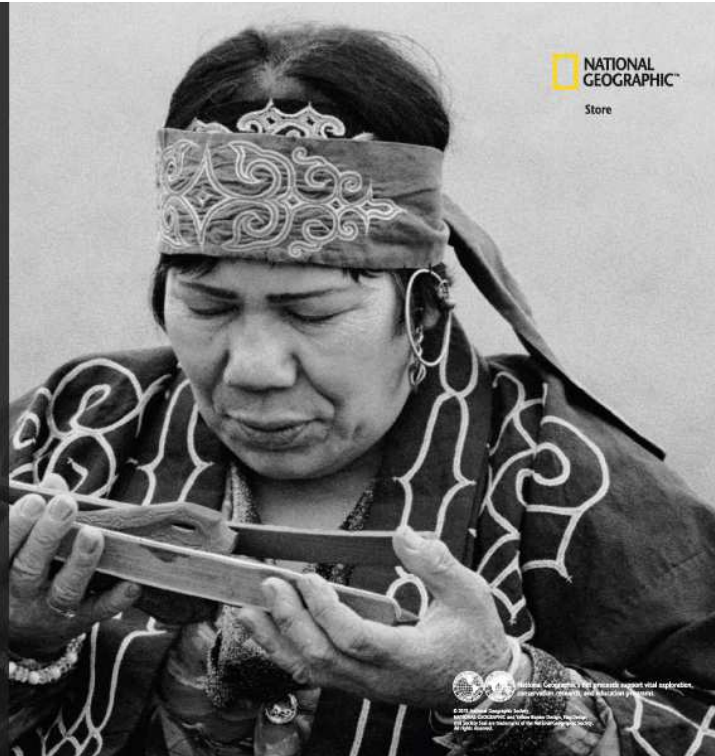
The peaceful Ainu people were early inhabitants of the northern Japanese archipelago, which they called the *Ainu Mosir*, the 'land of the people.'

Asir Rera, whose Japanese name is Yasuko Yamamichi, is an Ainu woman living in a *cise* in Nibutani, Hokkaido Prefecture. She is one of the leaders who consider the Ainu tradition worthy of respect. In Japan, the Ainu people have been discriminated against as uncivilised or inferior. This fundamental injustice hasn't yet been redressed in Japan.

Ms. Makiko Ui, a photographer, has been visiting this community with her daughter, and she has been accepted by the people as a community member. This photography exhibition captures the time Ui has spent beside the Ainu community.

The exhibition offers the perfect combination of Ui's intimate photos that have captured the heart of the Ainu spirit and Asir Rera's spiritual life with full of thanking to nature.

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Depicting the World of Kamuy - Portraits of the Ainu

Talk by Makiko Ui

JAPAN FOUNDATION





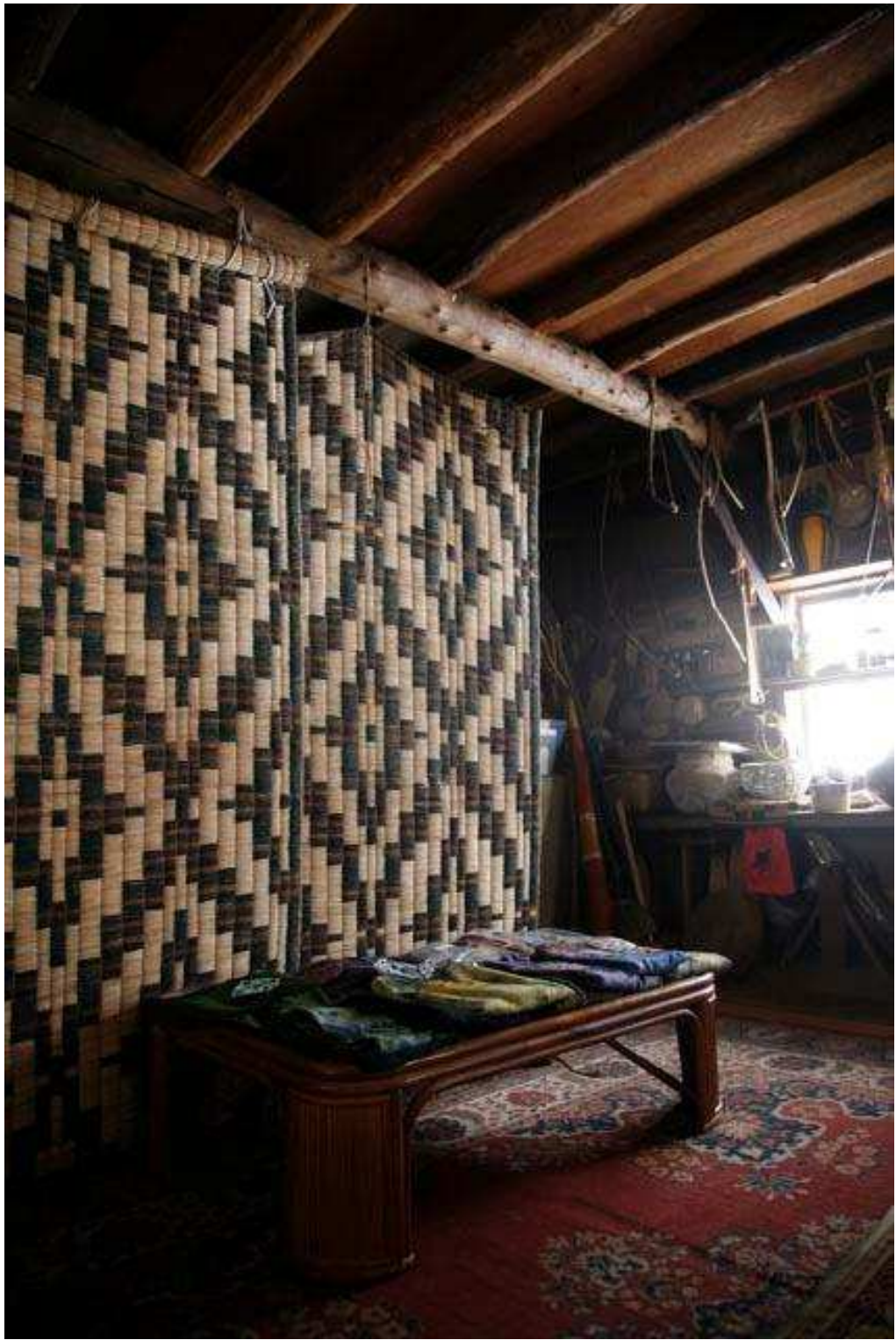








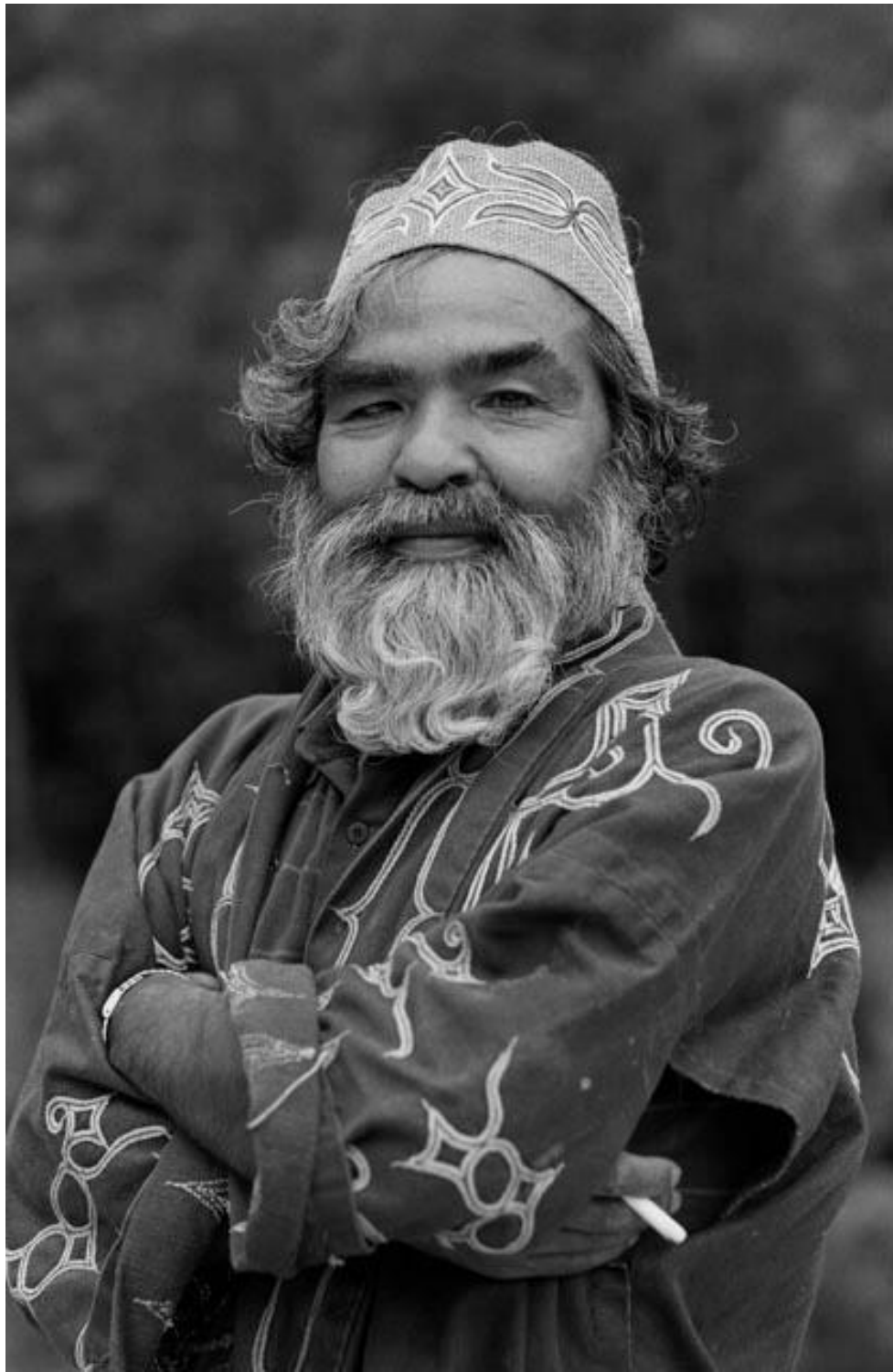








































アイヌ、 風の肖像

宇井真紀子 [写真・文]



新泉社























声明

写真を撮ることは、被写体（自分とは違う他者）との関係性を問うこと。だから、その場を共有することを大切にしたい。傍らに寄り添いながら伴走者のように記録していきたいと思っている。

目の前の光景の背後にある幾層にも重なった人間の営み（歴史）に興味がある。しかし、その歴史的事実から発想される「良い」作品に仕上げるのではなく、被写体に向き合ったその時々自身の心の波紋に従い、シャッターを切ることが大切になっている。

ひとつこだわりを挙げるとすれば、どんな過酷な現実の中からも希望の瞬間を拾い上げたい、うことだ。とても難しいことだが、写真の前に居ることが辛くならず、でも、目を背けてはいけない社会的な問題が、見た人の心にそっとでもしっかりとひっかかってくるような写真、それが私の理想の写真だ。

アイヌの世界観では、小さな子どもが誤ってコップの水をこぼしてしまった時などに次のように言う。

「あ～、そこに水を飲みたい人（カムイ）がいたんだね～」。そんなおおらかな心で、かつ鮮やかな感性を持って、無二の瞬間を切り取っていきたい。

私は現代の都市写真作るとき、私は古いものの記憶を失っし、歴史の中で場所を見つけるのに苦労している特定の部族の領土にいる思考を助けることはできません。

Statement

Taking photos means to me questioning the relationship with subjects (*other people who are different from me*). So I like to cherish sharing the time and place with them. I like to make records by taking photos as a running mate standing close to them.

I am very interested in the many layers of people's lives (*human's history*) which are behind the scene in front of me. It is more important to press the shutter following a flutter of my heart when I face subjects rather than trying to make '*An Expected Good Picture*' based on a historical fact.

I am particular about taking photos of any moment of hope coming from any severe or cruel reality. It is very hard to do it, but if my photos draw people's attention and make them realise, even softly but firmly, that there are important social issues which they mustn't just close their eyes to and walk away from, without causing any difficulty for them to watch, that is my ideal photo.

In the Ainu world view, if a small child spilt some water, they say "*Don't worry; there is someone (Kamuy) who wanted to drink that water, so it's ok*". I would love to continue taking photos of lifetime moments, having such a broad-minded and fresh sensitivity as the Ainu.

When I make photographs in modern cities I can not help thinking that I am in the territory of a certain tribe that has lost the memory of old things and struggling to find a place in history.

Declaración

Hacer fotos significa para mí cuestionar la relación con otras personas que son diferentes a mí. Me gusta compartir con ellos el momento y el lugar. Me gusta tomar fotos estando cerca de ellos como compañera de viaje

Estoy muy interesada en la historia y en las muchas capas de vida de las personas con las que me encuentro. Cuando trato de hacer una fotografía, es más importante accionar el pulsador de mi máquina después de un alboroto de mi corazón que hacer '*Una esperada buena imagen*', inspirada en un determinado acontecimiento.

Me gusta tomar fotos de cualquier momento de esperanza que provenga de algo que sea real. Es difícil, pero si mis fotos captan la atención de la gente y advierten, incluso en voz baja pero con firmeza, que existen importantes problemas sociales y que no deben simplemente cerrar los ojos, esa es mi foto ideal.

En el mundo de los ainús, si un niño derrama un poco de agua, dice "*No te preocupes; hay alguien (Kamuy) que quería beberla, así que está bien*". Me encantaría seguir tomando fotos de momentos vivos, con la sensibilidad y la mente amplia y fresca de los ainú.

Cuando hago fotografías en las modernas ciudades no puedo dejar de pensar que me encuentro en el territorio de cierta tribu que ha perdido la memoria de las cosas antiguas y que lucha por encontrar un lugar en la historia.

Makiko Ui

<http://www.makikoui.com/>
<http://www.makikoui.com/#!ainu/c1j2j>
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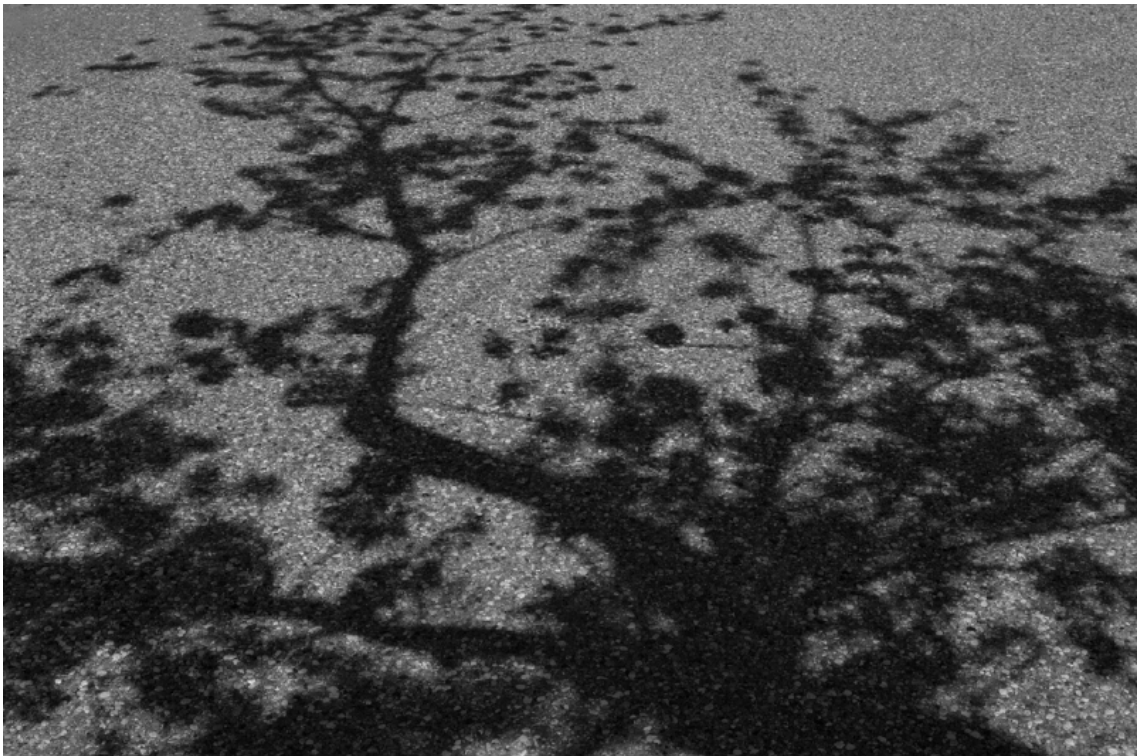
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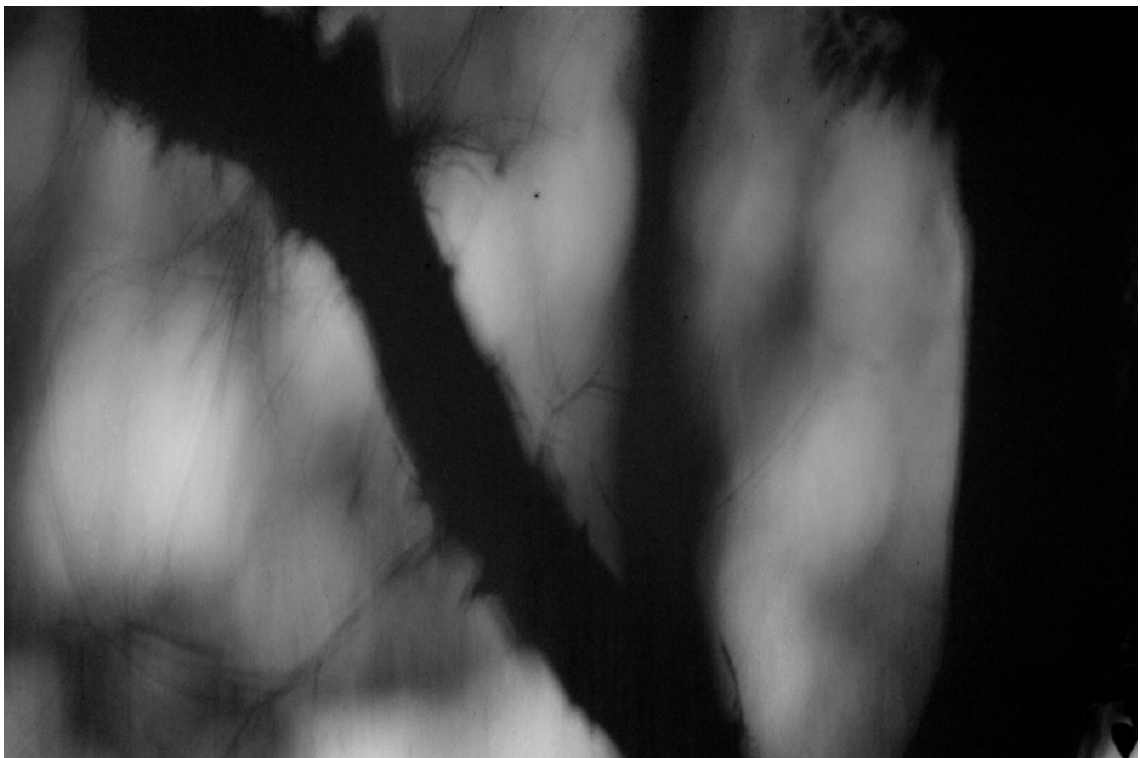
Celine

Wu

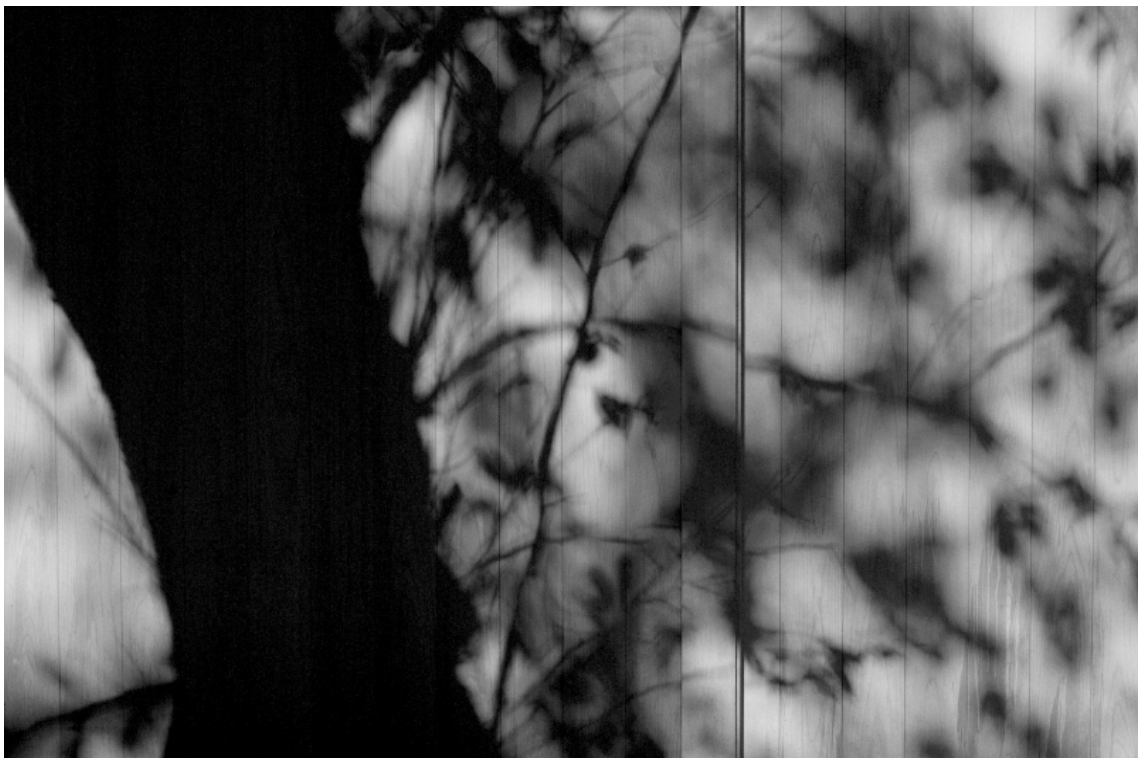
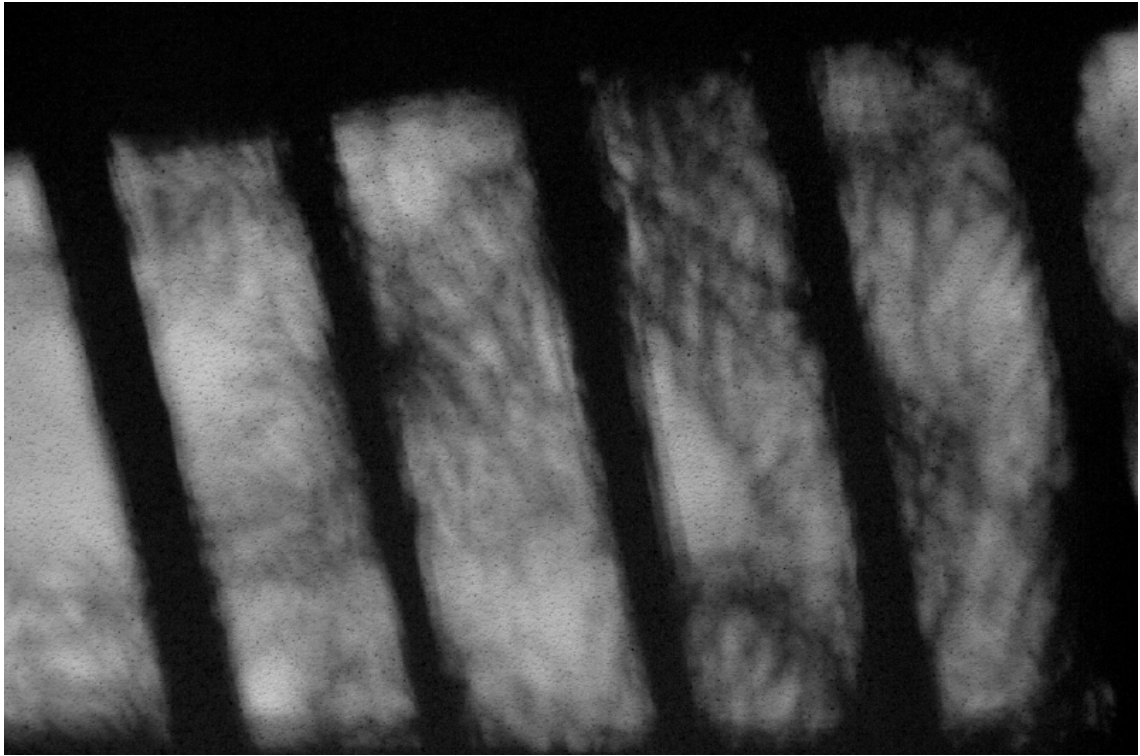
セリーンウー



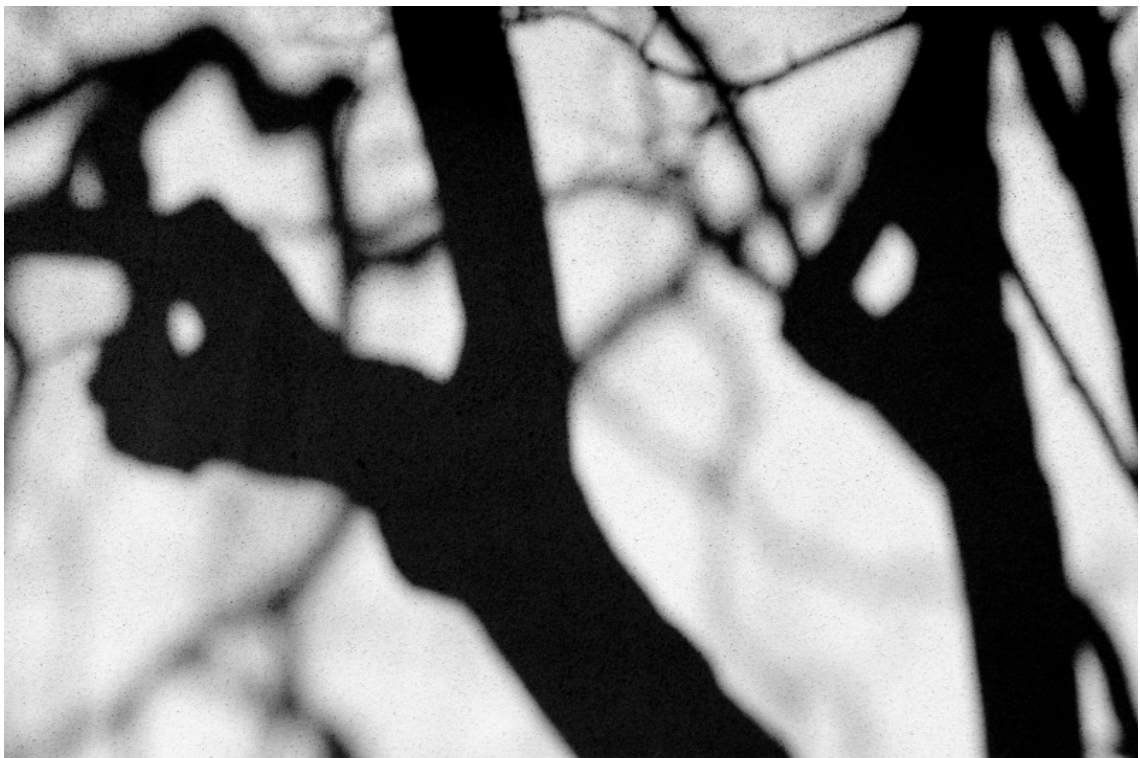
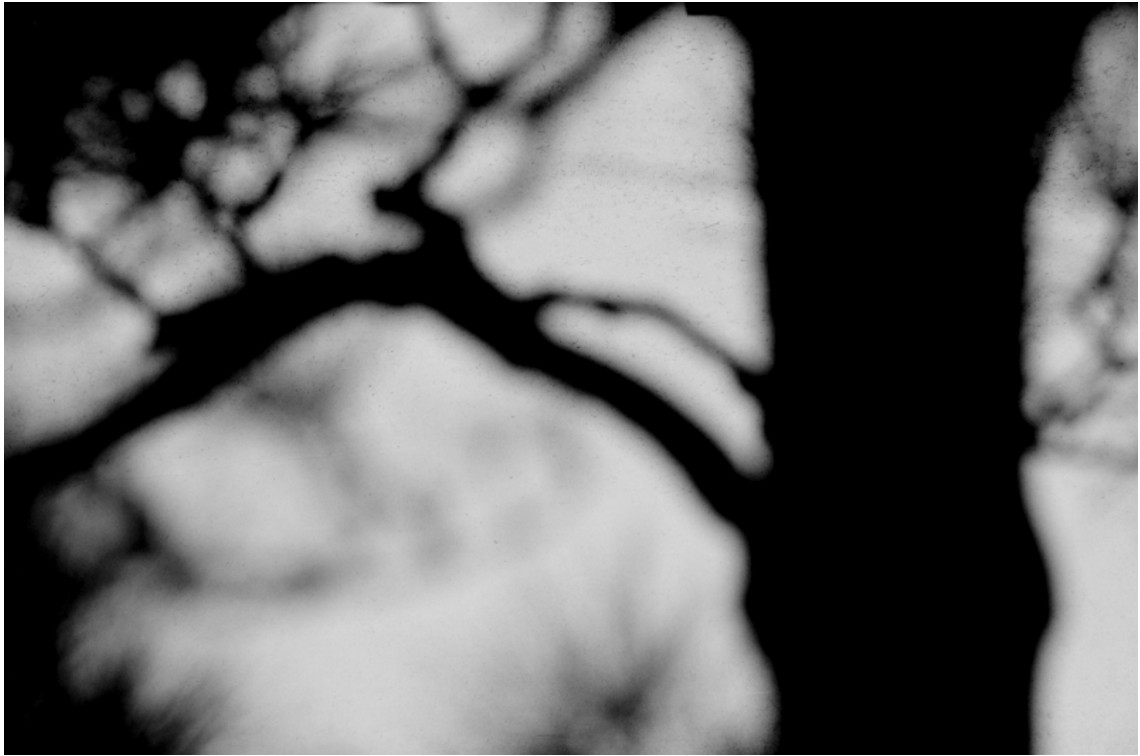








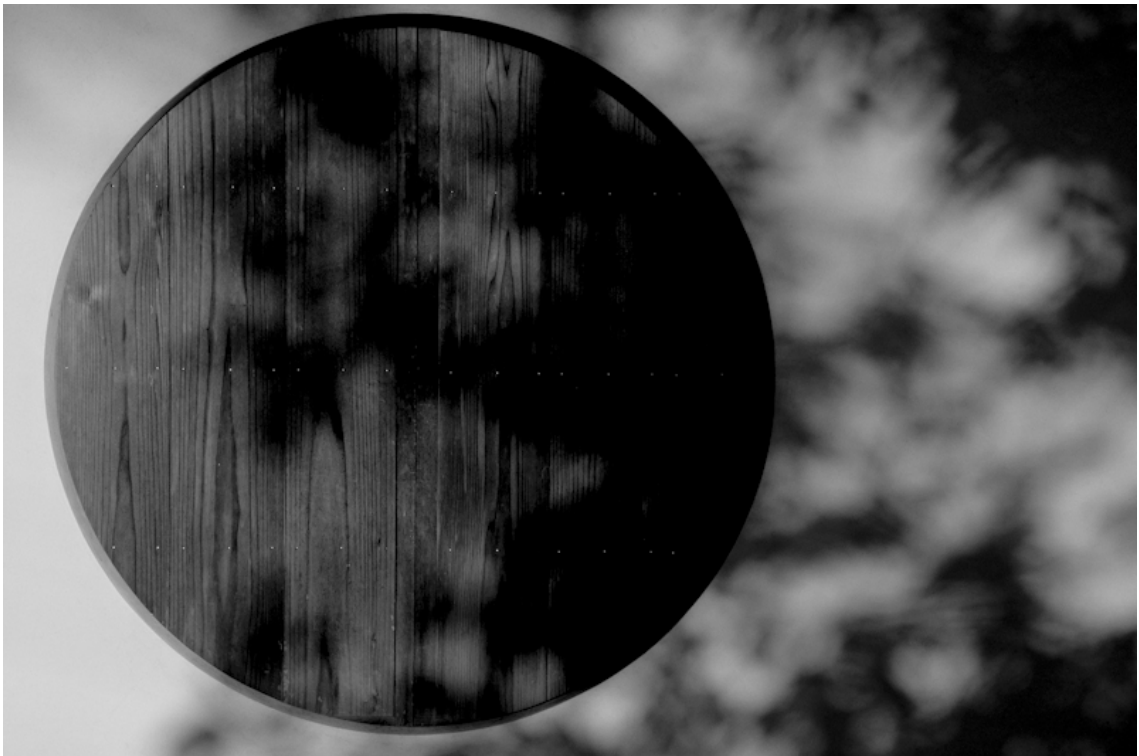
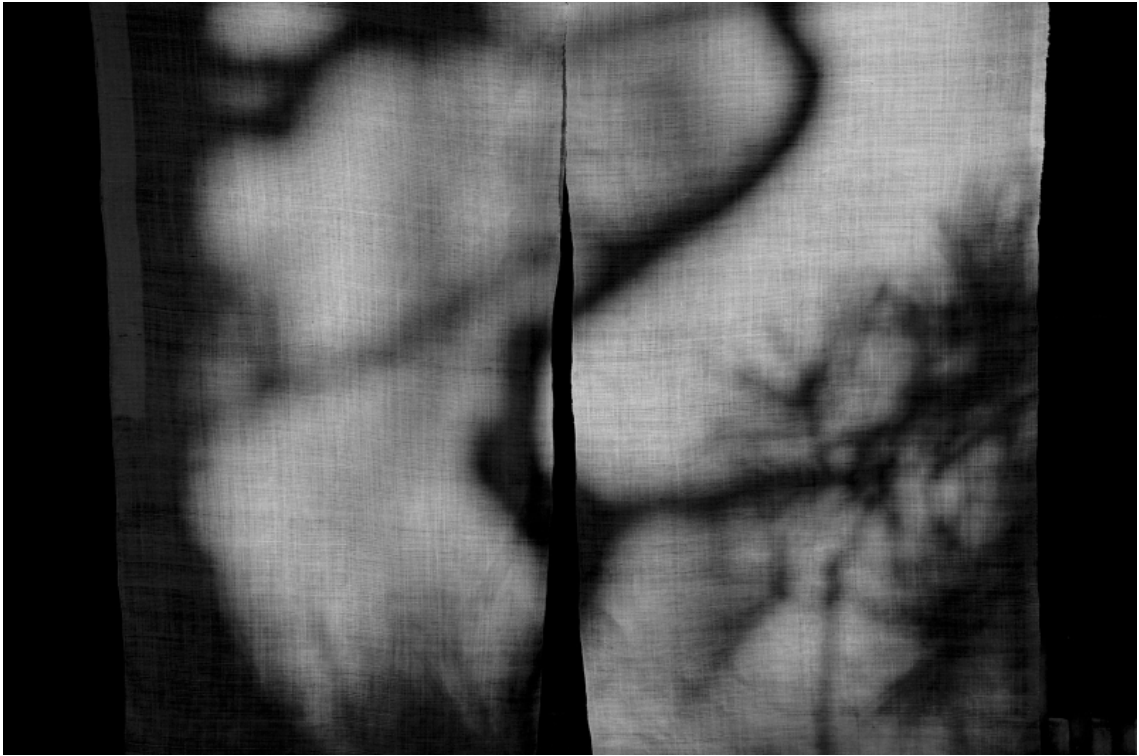








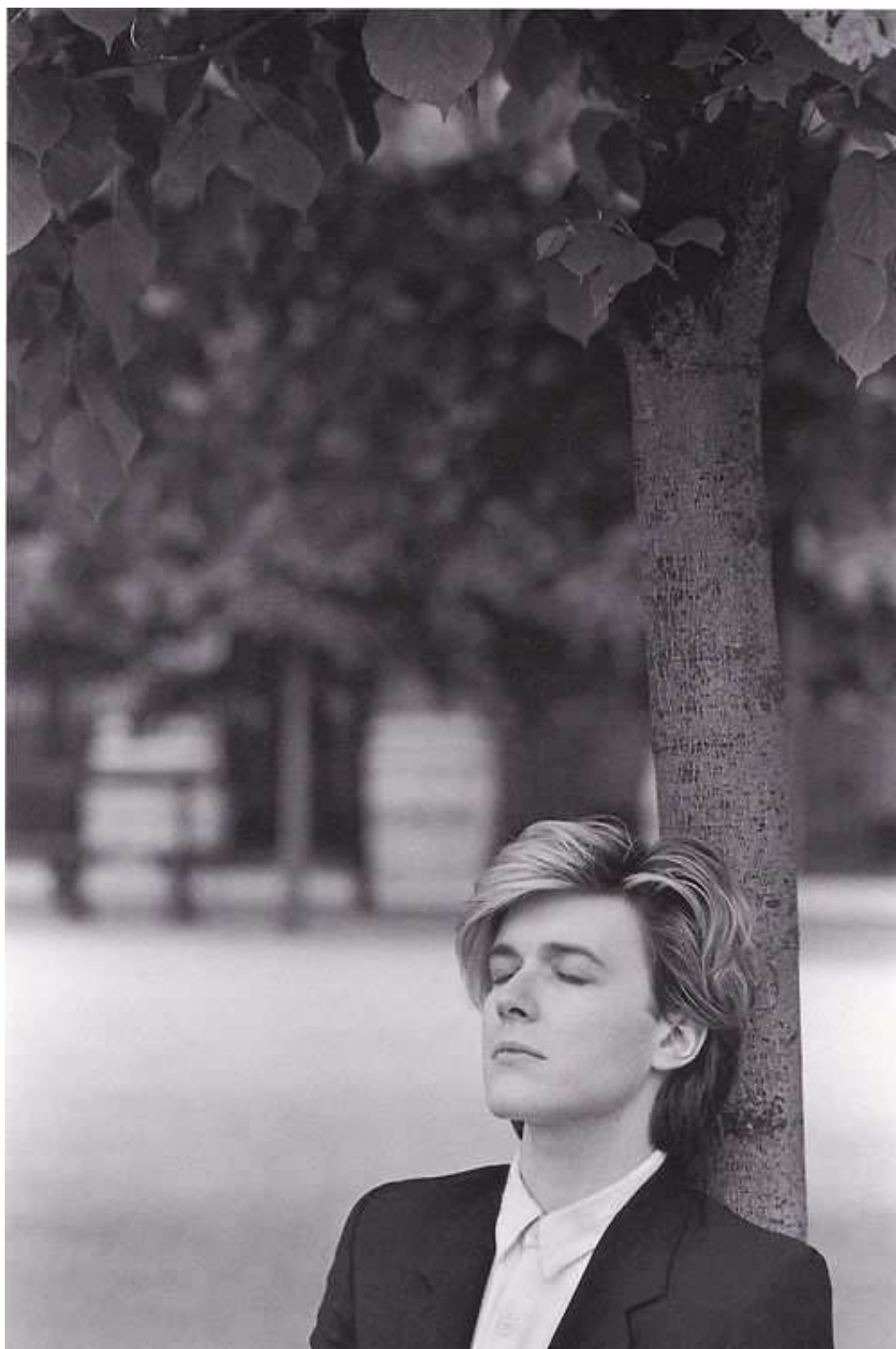




Herbie Yamaguchi

ハービー山口

















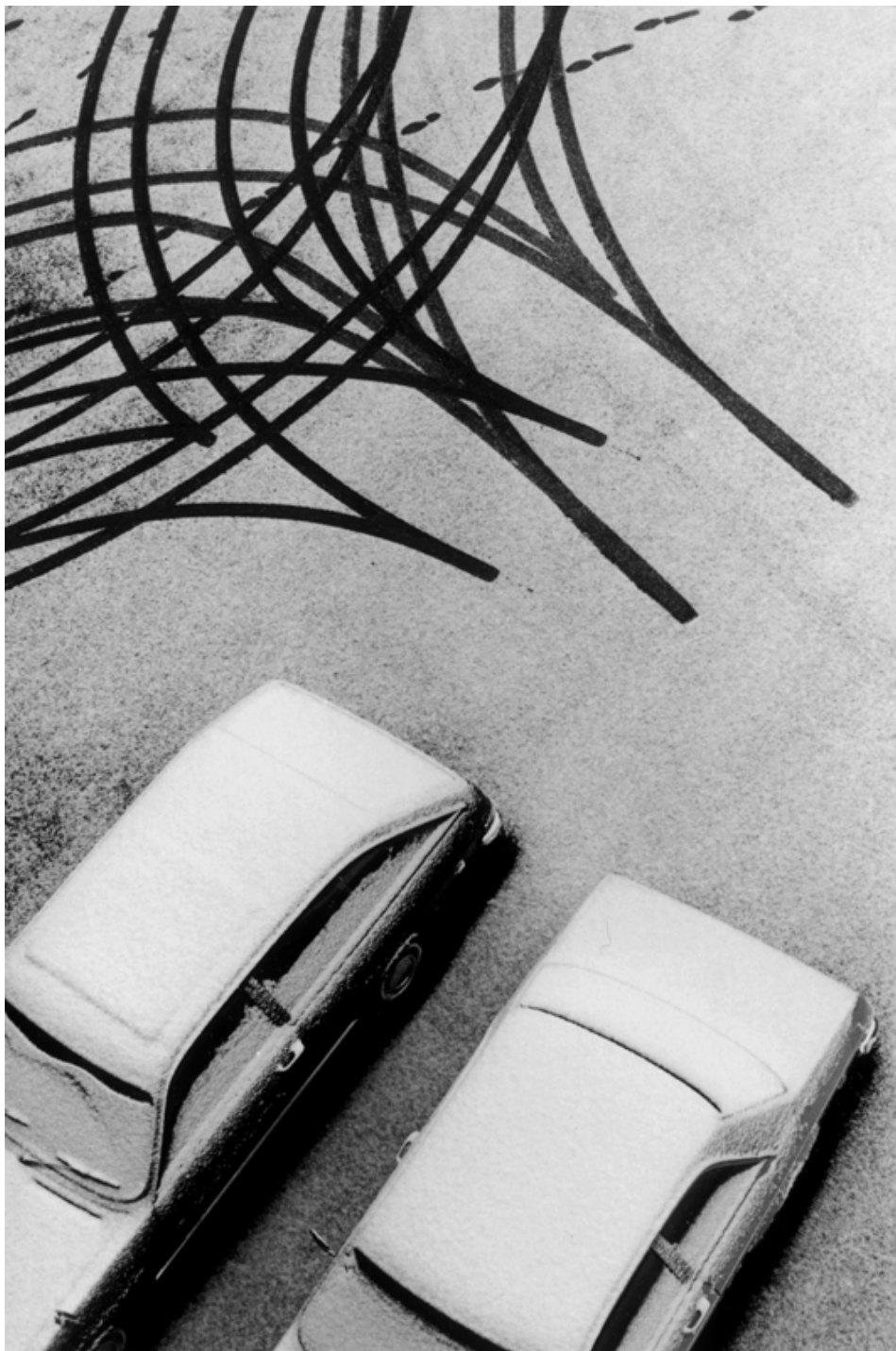




























Hiroshi
Yoda

与田弘志

















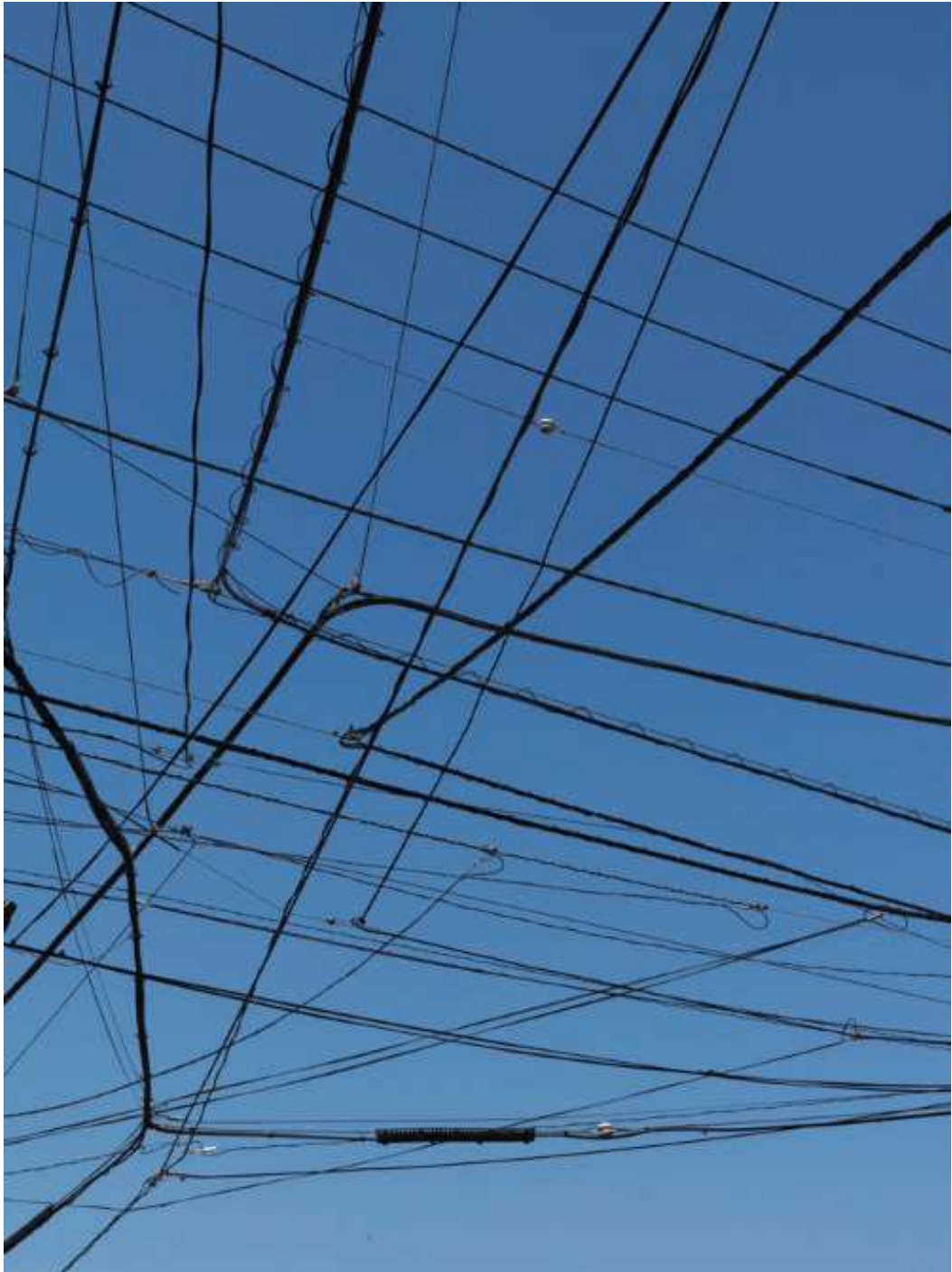




















353 . LA ISLA DEL VIENTO			
1	Makiko U i	CCCLIII	55
2	Celine W u	CCCLIII	21
3	Herbie Y amaguchi	CCCLIII	31
4	Hiroshi Y oda	CCCLIII	23
4		32,50	130

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